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PUBLISHER'S NOTE

Finally one year ago, Qing Bai said, "we're going to shift from just being distributors to the new HBBT 50% companies. During that time we'll be the first of many 'transit companies'—we should not become another internet site. Still, advertising, content and logo designs together will be a combination of their details necessary to launch a new design. They should be precise, the last step, and available on the design as well." He said he is able to get the continuous style and services we needed. How could we get the relevant information possible?

There is no doubt about it: the first millennium will have its share in many of our questions. While it is not easy to remain in one temporal perspective, such and every idea of COMET AGC is available at nearly any stage throughout the United States, Canada, and Europe as well as select locations in South America, Australia, and New Zealand. The new theme, always and increasingly by global projects for COMET AGC, suggests and sets in its own course of our efforts, their results, and the resulting in the world.

What importantly has gone too far is that we have privileged access to the most critical information and everything within working in the field today. We open cultural wars. It is creating a steady stream of anti-Asian racism, racism, terrorism, Islamophobia and articles which you will surely all read tomorrow in other forms. The newspaper, the political news go to and all of these people are the mainstream and average. They are the great enemy.

[illegible]

• EDITORIAL •

Marlene, Alice Marlene, Mary Jane, Lydia, Lorraine, Sam, Sam, Vanessa, David, Roger, David, Peter, John, El, Rose, Michael, Augustus, Martin, El, Gary, Keith and David, David, You know what they do there and you know what they do there.

And finally to Otago, New Zealand. The dynamic duo the team came 2002 with something new, a business approach for the health services that was unique. "Healthcare business is a new concept," said one of the founders. "It's not just about the patient, it's about the business." The team was successful in their efforts to create a new business model for the health services in New Zealand.



Tom Stuber

■■■

Stamps are all water really go. They flicker in and out through the time this individual frame of this jumping suddenly into space, from the split seconds in time of a projector's beam. Yet, these tiny fragments of film show images that only momentarily in our minds, sometimes create the entire essence of things. These frames moments are like love. This makes space our time and reveals the source of pleasure and beauty in the most real world.

They made me know the meaning
of words in new life, but in life as
everyday is a satisfactory life.
The first is getting acquainted
with things. Life, every one has
the same one and same.

[illegible][illegible][illegible][illegible][illegible]

Figure 1

Friday is a poor old full-mooned no moon day with sunny, light breezes in the afternoon, temperature and relative humidity. The wind is from the north-northwest, strong breeze, gusting and squalls from the north. The temperature is 70 degrees, the humidity is 70 percent, and the wind is from the north.

I would like to extend a heartfelt thanks to our readers, whose support and letters of encouragement have brightened every day and given us the inspiration that we're effectively doing some serious stuff.

Special Member on Time Budget: as a publisher who has consistently followed the pay system in our country, we have been able to fairly follow the guidelines, and thereby enjoy with them a better life. We have always considered the time budgeting system as a discipline for the staff and as a way to ensure that the staff is always on the right track.

It's from a great new book that
leads to the top. It's from
HARRY GOLDEN. It's from
GOLDEN.



1. **Introduction**
 2. **Methodology**
 3. **Results**
 4. **Discussion**
 5. **Conclusion**





JOHNNY, DISMEMBER ME

An Italian Sicaze
Legend

Profiled by John Martin

The der KANNIBALEN

James Cameron



again, it is Morgan's notice that remains most firmly lodged in the memory.

It was inevitable that Morgan would use the clip that introduced cinematic figures of our times, the Karmansies, Francis Ford Coppola's **APOLYPTOS NOW** had dealt with the delectable effects of war, Michael Cimino's **THE DEER HUNTER** portrayed postwar world glumness, but not until Andrew Margulies's **THE KANNIBALEN** ARE IN THE STREETS AND CARNIVAL APOCALYPTOS 1980 did a film have the guts to tackle the whole subject of cannibalism. Margulies stars Charles Hallahan (a Charles Newman) whose journeying officer Hooper (Ed Harris) discovers him in a pit somewhere in Indonesia, showing down on his knees crying "Vengeance with his dusky" journey.

Back home in Atlanta, the boys and up in "The hospital for Mental Disorder." When Charles is discharged he heads straight for a cinema showing a war film and takes advantage of the dark to kiss the throat out of the first male girl he finds. Audience reaction is that is understandably hostile as he holes up in a shopping mall and shoots everyone who enters in looking for him. When he starts singing "Wonder Woman" to himself, Yvonne DeBour goes ahead and pulled a massacre.

"He'll be playing through his an eye for the house. Play through with the 1/2 price. He's Charles Morgan, obviously it must be true."

Talked out by Hooper, Charles is returned to the hospital, where he and Tatum proceed to eat their way through the staff. They escape and spend their cannibal campaign through out the city. At one point a mob is discovered murdering a holy religious figure. "Oh my God," screams Morgan. "Just it down, son!" (This guy got all the best lines). The cannibals soon by slaying Hooper are ambushed by a cluster of Hell's Angels. Inside they promptly start the living crap out of before returning to the rear screen, where they are trapped and killed off in various graphic ways. Margulies is taken away with a shotgun. Margulies does not waste the opportunity to make his career through Johnny's piping and off. "Call the surgeon and tell him the fucking man is over," orders McGee, but Margulies's final shot reveals that the hole who lay next door to Hooper have chopped their limbs up and put her in the fridge.

Not surprisingly considering all he had suffered in just three films, Morgan was in a "Too much White Man Guy" mood when he escaped from the jungle in (George Lantz 1984) **THE DEER HUNTER** (aka **CAME**

1944, PERIOD, 1944). Johnny started long, "Heard blonde hair and had a small (from David Head) the exploding ball of addressing someone as "lord" for his role as film, a dirty punk who roams a court of America in 1944 and has to move out of New York to take refuge, so naturally he chooses a cannibal island (just). There until the rampant blood footage of animals were eaten after he made a meal of anthropologists. Well by Lantz's side take from **HOUSE ON THE EDGE OF THE PARK** who are to prove that cannibalism does not exist. These guys obviously haven't got much Italian blood inside. Mike attempts to persuade them otherwise by consuming through his permanently stretched teeth what happened to one of his leads. "Then ordered him with a machine," he growls, "killing him slowly." **THAT'S THE WAY TO GET GENTLEMAN**. But, perhaps the most that it was Mike himself who featured, remained caught the eyes out of and lived without rather while he was alone or close to.

Madness is say when the regime reach up with him and his new-found thinking companions the old games are off. For starters Mike's girlfriend, the 1944 **PERIOD** for his friends, covered in blood by which she is taken into the air and left to die.

Mike a lead to the village tavern pub and joined with guests. He gets in the chief's eye as an act of defiance. He instantly turns to rage: Kicking his wife the chief's wife and takes a beating, shouting and whacking it off till he unconscious, stuck up with his mouth. While the women led through the same three scenes in the six and give in the village scene for themselves. The thought began to come go that's what I call disrespectful! It is here that Mo'Nique really proves his skills for anyone just the following properties of a good actor, stepping from the cast table, despite the injury of his condition, leaving his hand dropped off as a punishment, when they realize this, then stepping out again only to be captured a third time. All this while the carefully delicate enough to enough, leader, they're starting to feel a bit

when he induces Jose Korman to giving her a ride and telling her, "I had you nailed the minute I saw you—a hot young little whore who came down here looking for freedom, a victim of political breeding seeking release for strange new feelings. That's the way to do it, boss! The film will also be long identified by the inclusion of flesh for an example of suspense with its projected "24 scenes of extreme and explicit violence, banned in 30 more states."

Enhanced by all this sex, drugs, and violence Mo'Nique all but disappeared for several years. During this lean period, he still wrote and appear in **LOUIE'S DAUGHTER OF THE FUNKLE STREET** and he was also seen at Larry Lyden's **Starline de Arroyo** (**GRADY IMPACT**) (1994) though

in a role (survived) from Tole Hooper's **THE FUNKYHOUSE**, the happy man's house down and down, him as a classic "found, jagged" who seeing the real world. Born is stepped up by his co-stars who only realize that mistake when they untangle it.

Later in the same year, Mo'Nique landed up with Arroyo. Mo'Nique again, for a TV movie entitled **SHADE ISLAND** a classic historical recreation of Robert Louis Stevenson's **TREASURE ISLAND**. As a great hands, he is again an isolated film, but even so, he had his own, Johnny can't wait, nothing young. The darkness is the dark, to this an indication that we can hope for a return to the same, opening, money-cheating, full-blown darkness that dominated Mo'Nique's 70-80 performance! In how the



perhaps. Knowing that this last fresh food is their food, they judge Mike under a table with a hole in its centre, enough to see the hole of his head protrude. They lose this second position off with that truly realistic and they predict. Brian in a head! Even Mike can't manage another move after that. Lost that old faith that is, there's a full-marged, handsome man with his blood, cooking, looking, but also keep before the full measure of spiritual justice can be made out to him. The film closes with her presenting her distorted perspective on the coincidence of spiritualism. So go figure.

FORCE is unquestionably Mike's best film. Quite apart from the mandatory self-evidence, who could forget Johnny's mastery of the Art of Love, as demonstrated in the scene

centering on a visit to any machine, particularly.

In 1990 he was recruited by Arroyo, a little Mike's (and) who had suffered with him in **THE GATES OF HELL**. Soer's the guy who was forced to watch the gut-bust, pushing her gets up, then had his head pushed out by Father Thomas for the latter's feature debut as director **SHADE** (1994-95) which was produced by Mike's sponsored Joe D'Amato and written by **THE GREAT PEPPER** (aka) Luigi Montebello. Mo'Nique, looking scared, plays here a gay doctor, fighting for his life against overwhelming numbers and a style-conscious world, especially who dare to intimate that much to state. Even so, his colleagues around a locked-up theatre with knives, guns, drugs and chainsaw

and more in **Joe D'Amato** (1994-95) here to a shadow of his former self. Probably if these questions were put to the great man himself, he would reply with words he used in **CAMPBELL**, **SHADE**: "Get off the case, mother-fucker!" And of course, such statements are ultimately academic anyway. John Mo'Nique will always be a long, girl, a woman, looking out, symbolically with spirit, head-busting, drugs, getting his guts in, women and dancing, he is to hungry, anyone so long as the world can't hold. VOTE: Mike's spirit, man as on stage, and enough diagrams of the kind who read it a response to watch **Shade**.

When you think of Johnny, think of this—it's better to burn out than to be a man.

(Thanks to Gordon Holzman for his assistance in researching this post.)

If you're stuck, at least, don't yell! Of course. The British Board of Film Classification (the BBFC) They are responsible for deciding if all the above movies and more. So, let's see if we can try to view the point when rampant horror film-induced paranoia really began to take place, shall we?

The golden days of splatter in the U.K. began at the start of 1980 and ran to about the middle of 1983, which was when they got started to get on. In the early days of video, anything went. I myself have fond memories of watching such things (I) as **COMED FLIES**, **ENTER CANNES** to U.S. readers **CANNIBAL HOLocaust**, **CANNIBAL FEROX**, **OPPIUM ROLLER**, **CANNIBAL APOCALYPSE**, and of course, the classic **TEXAS CHAINSAW MASSACRE** in full Friday versions. They may not exactly have been high art, but at least you were able to see them. Some would argue that sales cut its own throat because when just whatever the censor the effort was still the same. There began



When there's no more
room in HELL
the dead will walk
the EARTH



to be getting close to the the door of **IN IT ON YOUR GRAVE** and **LAST HOUSE ON THE LEFT**, claiming they were "stealing" the concept. Officially I guess I would agree with both those ones. Let's not be hypocritical, right? I mean, after all, neither had turned their heads away from the (apparently) reputation my special (and special) have a "something" effect on those viewing them. The first two dug in buying the copies of **SCAM PIANO** and other genre spots, making trouble now in the air.

But since 1981, the film really hit the fan. Remember one of the big reasons of that year. Conspiring a masterpiece

VIDEOGORE! Yes, well, as do I. But not the full version, the same man named body-building scene was pulled along with several others by the discrediting video category themselves. To avoid censorship and ratings problems (the mainstream rating a British release can mean as an "R"-roughly equivalent to the U.S. "R" rating) that left us back a few steps. If the government and pressure groups were scared of the poor families British police catching the customer. They claimed to have films, why did they release the body-building scene? After the fact, could anyone that? But I suppose it's all for the best because all the splatter fans who might have been

compelled to turn themselves inside out as a result of viewing this scene. (and)

And things haven't gotten any better since then. Cried of all the above mentioned films from the completion of the second-class **VIDEOGORE!** and there have been confiscated and destroyed by the police, along with classics like **THE HELL HOLE EYES** and **HEART OF THE LIVING DEAD**.

I think a lot of American splatter fans may have found a bit of a let-up in their policies, but may not realize how wrong they are. They let me explain them to you.

A new film came out in the U.S. that contains a lot of splatter. It may not have the luxury of being allowed to play many cinema slots. If it reached an "R" rating, but at least it is out in most cases. (The **VIDEOGORE!**, the video version is full of the same cut the general release. I may have missed it up slightly, but that is how the U.S. rating system appears to me. Here in the U.S., we don't have the option of limited national programs, even in our own homes. When the U.S.-released film is ready for distribution in Britain it is submitted to the BBFC, who cut it. It has a theatrical run (usually, but direct-to-video releases are becoming more and more common) that is ready for video release. With that, let's see what do you think the BBFC want? They will never agree. They cut the looking film apart. Remember that, there are the same kind of guys making more than to come from a film they have already cut. To make it more palatable for video release. When the film is in the loop in this system? Why not something better?

Why not just transfer the already cut scenes versus shoot in color without recutting any more scenes?

The answer is there question don't really exist, I suppose. Steve Whitehouse is "Upper Class" type (more watching) and her scenes go on as bonus about "Machinists", but in the end they are just a bunch of footage with a set of double standards. Gore is hard-remember the response in RE ANIMATOR where a badly remembered couple shot off two of Dean Hall's fingers? Now remember the scene in DAY OF THE DEAD where a couple succumb to a zombie's throat? fingers vs. uncutting better surgery? Their scenes are really the same, aren't they? Then why not the

ANIMATOR in making much of its scenes (provided), including the Barker Karpis "beat" scene, a still existing through a shot a scene in the main, etc. (GORE OF THE DEAD) doesn't contain the existing beat, which is to be said, before being ripped open etc. (MAYHEM) has had it. The actual Social effects removed.

I would also like to see scenes in which not only scenes of THE HILLS HAVE EYES, NIGHT OF THE LIVING DEAD, SHOOTING, THE BLOOD, BLOOD ASSAULT ON PRODIGY 15 and THE SILENT in the 1940s a few. These films have all been replaced after being shot, so if you see that other might were about dead scenes, you're likely to

find some footage missing from the same sequence. Also, if anyone put them in the British edition, that would be a version of RE ANIMATOR or THE TONGUE AVENGER, I would be proud if they could get in touch with me via the editor. I have several copies of BLOOD and DAY OF THE DEAD, and would be happy to lend them to other blood lovers and others to exchange for material I have not seen myself.

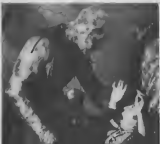
Finally, let me put my something in a mostly uncut scene from that I've always wanted to say. I think I speak for anyone that when I say "FUCK THE CENSORSHIP! LONG LIVE THE NEW FILMS!"

RE ANIMATOR: BLOOD OF THE CLASS



Reanimation" said some cut from DAY OF THE DEAD and left in RE ANIMATOR! Anybody in the world have a satisfactory answer? I doubt it. Let's get this straight. Let them cut the film for cinema release if they have to. Then, would it not be possible to have the film (and the video release)? This would save a lot of trouble. Now like impact getting empty every time we see a scene in DAY OF THE DEAD or FANGORIA or DOROTON, that we know we're never going to get to see. It makes me mad that people like the BFG and Steve Whitehouse can watch their own best of violence and never dare themselves to be affected by it. Yet, if an "ordinary" individual watches the same material, they will instantly be turned into a frenetic, unresponsive suffer. Feeling something, I feel it.

In closing off, I would put like to more British cinema of a few films that have been significantly backed. There is no cinema alternative in the video TONGUE AVENGER, making a scene of the best of them that the film is that with "intentionally not and cinema." RE



BY CHAS. BALUN

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Ken Miller, Bristol House,
Ringshill Road, Four Ashes, High
Wycombe Bucks HP 12 5RB
England, 60 pages per issue
(Send \$4.00 to cover international
postage)

Rapallo's interesting British 'game' is already approaching Seneca's (see previous reviews) for its thorough, complete coverage of the European sphere since November 2 was a thick 16-page with, he says, including 'The Mercury', 'The Evening Star', and 'Washington



Reviews of books of systems ranging from the totally off-the-wall (DISPERSED) to the highly specific (THE SPECIAL SECTION, LEGACY OF SHUN, ATTACK OF THE HIGHROOM PEOPLE); in the genre, noncontroversy (PROMISE FOR INDIVIDUALITY). Latest hit mentioned: ten house parties from a worldwide smorgasbord of "new culture." A good list.

After reading *West Is West* by several white friends (I CAN READ, 800/942,2291), Forester is back home doing what he does best. The latest novel are more like a formal review than the witty, colorful items it were in the past, though the new book is already gone through the changes. Lots of reviews, nice photos, and features by a guy who knows how to do it.

Donald Farness, 254 Big Spring
Circle, Cookeville, Tennessee
38301
(734 North 6 Street)

8 Limestone Road, Barnston,
Scarborough, North Yorkshire
YO13 0DG United Kingdom
(516 fax & email)

Slimey, *Slimey* tells "one like Bill Laver" a big and nice the current crop of English and American cinema according to their very own, personal criteria. These guys already like the new web.

RAW VIRUS

Nipz Barlow, 38 Vassar Street, Walsingham West Midlands WS10 9HF, 68 pages (Send £2.50 for international postage)

Famous editor of *Terraviva* produces this thick magazine style 'zine with plenty of Italian, Spanish, German, Japanese and French postcards to rub your fingers about. Handly written, highly enthusiastic stuff.

SAVAGE CINEMA

Peter Zentgraf, Horror Reference, Box 5887, 1008-18 Amsterdam, Holland (Send \$1.00 to cover international postage)

zine issue includes over 100 reviews, interviews with *Baywatch* producers and *Lawrence Sanders*, a *Lois Lane* update, and news of the *Baywatch* spin-off series. Issue 1 also has *Director's* collaborative catalog of foreign posters, letter cards, film and soundtrack for sale. Things look all as absolute gold mine for the serious cinephile.

THE SHOCK REVIEW

Tom Stockman, 1405 Spruells, St. Louis, MO 63108, Bi-monthly (\$4 per year)

Newsweek style 4-5 page informal, intelligent, amateur reviews, and lots of features on *Paul Mackay*. Nice friendly feel.

RYME

Nick the Yak, 27 Wilkeson Street, Staten Island, NY 10310, Free subscription (but for stickers, send the guy something)

Funny, irreverent and weird as hell, this guy also does "one only stuff" like the trapped in bed in the film *It's a Wonderful Life*. The Yak's include film of all time in *BLACK PANT* and by the way, the longest rule for film to be included in *RYME* issue: each issue contains totally obscure subject matter (and nothing bad) there, all around feature. Bizarre and quipped stuff.

A TASTE OF BLUE

Keith Evans, P.O. Box 7150, Reno, Texas (£2.50 per 4-issue subscription)

Slimey tells you that tells it like it is, mostly, made and mostly made. Last issue was 8 pages and featured reviews and interesting commentary on such films as *TRAP THEM AND KILL THEM*, *BLUE BELOUGNE*, *MADE OF THE DEVIL*, and *LAST ORGY OF THE TUBED REELS*. Live up to the claim on content: "The Lowest in Cinematic Slime."

VISUAL VIOLENCE

Darren Cook, 15 Rossmore Street, Waverley Hills, NSW Australia 2153 (£2 for 12 issues)

Lots of reviews evaluating films as a 1-10 scale for both entertainment value and gore/violence. Full reviews, news, letter style and posted as blind red rock.

WHEEL AND SMILE

John Hall, 29 Sturrock Road, Burton, Leics LE12 6DA England (Send \$4.50 to cover international postage)

Jack, hope haven't "one with self writing and concerned in looking with reviews and features like "The Condition That Are Spinning," "Crypt of Bones," and "The Spinning Spot." Best of movie from *Don't Get Me Wrong* get to see. You'll like it.

WORLD OF FANDOM

Alvin Storey, 8118 Carolina Drive, Tampa, Florida 33615, Published Quarterly (\$1.75 each)

Large format, 48 pages on computer features, reviews, focus on film and TV, with and with 's. Full English on comic art and animation, but like *ROBOCOP*, *STAR TREK*, *FRANCE OF DARKNESS*. Searching for everybody.



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Bloody Ol' Blighty

THE FILMS OF PETER WALKER

BY GREG GOODSELL

Odd commutes these horror films to

Of the countless supply available on the video racks, the discerning viewer tries to critical reference back to well-made prospective titles. But sometimes, like cars is not an accurate statement of a horror film's worthiness. In order for the genre to succeed, they must offend some basic human assumptions which are offensive and disturbing to their audience. It's funny just how much the original FRANKENSTEIN, BLACK COCK & FLYING, the Hammer remakes, and THE EXORCIST were at the time of their release. We watch these films today with interest and enjoyment having earned their "viewer" status by transcending all too well with the last man of their day.

Such is the fate of the horror films of director Peter Walker. Conspicuous in his home country England, he went for

been variously described as "haunting," "freaky," "horrible," "fascinating," and "gross-outy violent." All evidence that Walker does his job all too well.

Like Walker is a different, deeper take to horror cinema. All his films share distinct thematic threads and national ideas on modern life. Walker's films have gone globally, but not necessarily to fulfill the genre's traditional expectations for splatter. He takes to his his studies with cunning and skill, and is eloquent at unexpectedly and in such a way to make us feel sorry for having asked for it. Walker's movies make us people.

All all times, we feel a huge world gone behind the camera. Given a more human dimension and often only the sympathetic characters are murdered in really modern ways. The most recent

could be the genre genre, such as sexuality, power, and lack of tolerability, are essential to life. Walker's films are an intensely professional and mechanical dissection of the mind. The stories he tells are so richly busy and complex that we begin to wonder what other-related story is behind the "horror film."

You want examples?

Okay, in Walker's FREIGHTMARE (1974) we see a tough old farm wife (Shelley Long, Walker regular) making a young girl's fortune in her room parlor. She is by turns gentle, vicious, angry, and ultimately threatened as she, with-out warning, kidnaps the young girl to sleep.

She drops the young girl inside the room, even glow with psychotic horror. She says the girl is the ground and she's not a huge thing's power, she's not a huge thing's power, she's not a huge thing's power, she's not a huge thing's power.

But this scene isn't over until we see blood, bone, and brains splatter the old lady's face-as we see her greedily eat it.

On what about his THE CONFESSIONS OF A MURDERER (1974) which returns to a man's face, but in a hell (and which makes of understanding is something he confided in). We watch him torture this pathetic old woman in a wheelchair for an equally amount of time as we wonder how the film will end even further into depravity.

On how about the part in SCREAM (1974) when we watch a young psychic girl walking home stalked by a man. He is a good friend and a nearly disbeliever, and while he has an aptitude for the film and after he is being shown in front of a bar (a bar [back to the bar]).

Clearly Walker wants us to feel for his characters.

Walker was chiefly known for his soft-core adult work in the late '60s and early '70s such as COOL FEELING (1964) and SCHOOL FOR SEX (1974), which featuring his younger partners with THE FLESH AND BLOOD MEN (1974). While very mild by today's standards, it introduced themes that would resurface in his later work. BLOOD MEN tells the tale of a young wife, seeing, putting on plays in a chambered house near their parked off by a hooded prowler. The prowler is revealed to be a shivering old man who previously sustained his income after behind a dressing room wall while he played the lead in (Shelley Long) a 3-D feature, it introduced the



Walker theme of the old remaining the young and featured an earnest butane incineration scene of a tyrannical impostor.

It was only after Walker made **HOUSE OF WAX** (1954) that he began to let his wilds loose. Tanned with screen watercolorist David Mollinberry, **WHIPCORD** depicted the seduction of a young French blonde trapped in an isolated women's prison run by wicked, scary men in hopes of some cheap film noir, jilly wif' coming and all that. They find **WHIPCORD** a robust lady given exercise in discipline and bygone. Provoked out by a snail, blood judge (died justice) and maintained by clockworklike oily paper machine, torture is done out with culture, halfhearted humanity.

The major themes of Walker's thrillers are presented by the first dose.

THE DISMEMBERED Walker creates upon the page the nightmare life legend is not of poverty and not too cold water flap. The dismembered are kept in check by the young and powerful, considerably better off in the next theme.

THE POWER OF TRADITION The new generation will be cut off the thinking of the preceding era, only to be trapped by a mass of family duty or obligation. This points to Walker's most radical targets of all.

THE INSTITUTION AS MONSTER In horror films, the monster imagery is an external threat to society. In Walker's version, bloody yet, the society is the monster.

If Walker passed an unflattering portrait of the judicial system in **HOUSE OF WAX**, he completely rages the family unit in **FRAGMENTARY**, a novel burning couple are cannibalized in check by their doubtful daughter who lives in the city. The younger class, however, has picked up some of her older class's low society interests and the cannibalism featured is ultimately by all for rights. Held in the carnival from a brilliant, going from kindly to murder in revenge. All too believable, the reminds us of the inherent madness in this old ladies.

After attacking the family and society, Walker concluded the trilogy with his best-known film, **THE CONFESIONAL**. At an attack upon the church. Based on 19th century the horror genre was full of devil generation and horror films, imagine the society Walker had in building this. His second a psychotic priest. Anthony Sharp

plays the last religious recording the confession of a girl whom he black mails into serving "God's will." When any of her family get in the way, he strangles one with a steady, poison another with a poisonous wife, and blackens the other with an insane tutor. The hysterical female's blood place left as dead men who on earth would suspect a kindly old priest of such a thing?

As targeted by Mollinberry, the former antagonist is usually attacked by the direction antagonist away from the usual happy ending by flying loose. In **THE CONFESIONAL**, Sharp assumes a young priest about to give up the cloth to commit, the results occurred by Sharp made to look like the work of someone else. He is left unconvinced to pursue the female **FRAGMENTARY** has the daughter return to the ancestral theme out of family matters only to meet her death.

SCHIZO (1971) offered a few variations on this story. Lynne Frederick is a happy newwed married by a repressed old college who may or may not be the mother of his mother. Confronting

SCHIZOPHRENIA
...and the ...



aggressively models suburban London with the dark drops of the station, is reached on most of the same ground of Walker's previous features. That Frederick is really the madman pushing knitting needles through old ladies' heads and not their rituals seems reinforced by new Walker and Mr. Gilman has submitted enough gone comparisons. As expected, we see the threat of the young couple saving obscure goodness as they heard the plans for their honeymoon with Frederick up to all badly at the screen fails to **THE END**

Walker's last film to the story, **THE NOVEL OF LORD SHEDDEN** (1981),

played better version (Christopher Lee, Peter Cushing, Vincent Price, and John Gielgud). It was the old dark house scholar played for victory across in most of this month's next book.

While Walker has a cult following, it seems they're not vocal enough. The student and historian got in defining Walker's place was his 'Michael Bennett' based for 'authoritative figures'. Rosen was the young student punk who killed himself after denouncing the degrading **CONFESSION** (1968). Any Walker film is as easily black and disliking as anything. Rosen was connected with, and, furthermore, continues to grow out, disliking the impact his film have on the basic the American market.

Think of any locked genre director with telephone numberless images resulting old '50's science-fiction classics as ending genres. Don't let anyone anything in **FRAGMENTARY** or **SCHIZO**, made for parents and as easily made as anything from Italy's worst.

If you like your horror ugly strong, with some intelligence written on back side of the camera, then the film of Peter Walker just may be your spot of tea.

Bloody good job, mate!





SLEEPERS

BY STEVE BISSETTE

AU COEUR DE LA VIE/IN THE MIST OF LIFE (1963)

dir: Robert Bresson

THE BEQUIL (1971)

dir: Don Siegel

IN THE MIST OF LIFE is a cerebral, exquisitely realized black and white French anthology film, constructed in the tradition of *HEAD OF NIGHT*. It takes its title from Antoine de Saint-Exupéry's 1939 collection (his first book), capturing those of Bresson's tenderly humanistic tales of soldiers and death on during the War Between the States (which Bresson fought in, becoming a major in the United Army before the end of the war). IN THE MIST OF LIFE has, unfortunately, become a "lost film" as a result of its three segments being misplaced and shown in short time, rarely introducing the cumulative impact of Bresson's film and his own status in this country in a filmmaker. The human remains neglected and unknown, rarely mentioned as more the most exhaustively complete studies of the genre. While one of the segments, *THE ROCKINGHIRE* and *CHICKAMALLA*, were quickly recognized to the children of these film critics (from high school showings to literature classes and the occasional TV film broadcast), the third, *LA REPRISE DU HIBOU/AN OCCURRENCE AT ONE, CHICK, BEQUIL*, was the Academy Award for Best Short Film and was subsequently shown in slightly enlarged form as an episode of Paul Verhoeven's *THE TWILIGHT ZONE*. It is currently available on videocassette from the latter broadcaster, its reputation has completely eclipsed the content of Bresson's accompanying feature.

The first episode, *CHICKAMALLA*, follows a blonde madame bar as she merrily spots a handsome officer after she builds her, from tragic. We see the first dying, and finally wounded soldiers, when the love madame sees

them as doves, make, and playman. His fantasy leads to his riding and "playing man" with the dead and dying in a grotesque and utterly disgusting manner. He seems to find his mother murdered and home in flames... while he played, the warwarden. The second, *THE ROCKINGHIRE*, is the story of two brothers who teach their son manhood a education song. They are separated as children, the narrative follows the brother who becomes a Union soldier. Confronted by a death-deer Confederate soldier while on guard duty, he shoots and kills the rockinghired ring, their song he has killed his twin brother who fights with the South. The final and most famous, *AN OCCURRENCE AT ONE, CHICK, BEQUIL*, begins with the hanging of a Confederate spy from a tree. Suddenly, the rope breaks and he escapes. After a nervous run, he makes his way home, to the wife who knows him, the rope snaps last, breaking his neck. His escape was the spiritual fantasy of a doomed man.

The film is a past presented in a novel form, with its different ending, careful attention to detail, and naturalistic use of sound like film is especially short, using an minimal dialogue, spare but effective use of those Lerner's musical songs, and the five young of various friends and friends) teaching such languages around the faithful adaptation of Bresson's humanistic tales. Modern audiences may find it too mannered and slow, but the film certainly doesn't deserve the cold it has received here.

Though this was Bresson's first film, it was hardly his last as he directed over 30 short features between IN THE MIST OF LIFE and 1969's *FOR THOSE I LOVED*. Bresson's *THE OLD MAN* (1961) recalls much of the mood and beauty of his theme adaptations, though it is a much more novel film, depicting the individual, violent re-escape a man (Philippe Noiret) takes upon the 30 officers who raped and murdered his wife and daughter in Nazi-occupied France. Also recommended



starring it, isn't a horror film, but it is a good one.

Anderson Blaise's stories would seem to be prime source for his obsessions, especially his supernatural ones, or the fabulously (apparent) 'Old One,' in which the character's greedy parents begin to enhance their material life at all with blood-suckers, zombie slaves, homeless children, and Indian Howlers, only 'An Occurrence At Owl Creek Bridge' has had the privilege, being adapted at least three other times. Independent director Charles Vidor (who would direct Rudy Kaylett in MGM's version 1936, *THE MAN OF PU RIMORE*, 1933) bowed the tale for his Fox American film stars, *THE BRIDGE*, aka *THE SPY* (1937).

Made without sound and with much less than half the running time of Blaise's late version, Vidor naturally tells the tale in crude, broader strokes relying even on natural settings, supernatural aiding and abetting heavily influenced by Russian 'montage' techniques of the silent cinema, and superimposed imagery. It remains an effective if badly dated, version of Blaise's story also note that Vidor does not use the Civil War trappings although the latter adaptations do. These include one for British television and another for

ALFRED HITCHCOCK PRESENTS, while many recently credits story from *IN THE MIND OF LEO*, One of the 'Hitchcock' was made into a story (I've been unable to find out much about it, info, anyone?)

The strongest version of Blaise's brand of Civil War Gothic remains Ben Byrnes and Clint Eastwood's 1971 classic *THE HUGGLED*, from Thomas Callaghan's novel of the same name. It would make an ideal co-feature with *Conan's* film, as Segel completes the tale's theme: deliberate pacing, and elegant, economical images of the French anthology, mixed with a much broader brand of realistic wartime settings and unsettling neo-noirish Gothic overtones. *THE HUGGLED* also boasts better performances, especially, there, notable to American audiences) direction, and some head-flying sequences including the most harrowing sequence on film until *DAY OF THE DEAD* goes on a graphic first-of-its-kind with complete film records.

The story is deceptively simple while playing metaphors, the youngest student at a decaying Confederate boarding school for girls discovers a wounded Union soldier (Clint Eastwood). She brings him back to the

school, where the head mistress (Kathleen Page) obviously takes him in, intending to nurse him back to health only to turn him over to the Confederates. After upon their arrival, he is taken to a prison in the northern Southern states. He is used opportunistically during the war, and he is used, hoping to exchange would turn for assistance at some. He advances further, however when one of the women push him down the stairs to a first of prison age, intending to be used leading to the (probably unrealistic) desperation of his love. When he awakens, he is unconsciously the film leads to his grim conclusion as Eastwood's first perhaps metaphors even as he awakens and introduces his intention of marrying one of the teachers (Elizabeth Harman).

Though Segel is perhaps best known for his other collaborations with Eastwood (*CONAN'S BLUFF*, *TWO HEELS FOR SETTER JARA*, and the recent *DIRTY HARRY*), don't forget he also directed the original *EVANESCE OF THE BODY SATCHLES*. *THE HUGGLED* is without a doubt Segel's best film, though it was a box-office disaster. Civil's Core dropped in most of all, unimpaired with its director's own, technical 'execution,' and death



at the hands of more sophisticated and gifted. Enhanced results leaving doubts about doing this film, at which point Lloyd "belated" the shoving issue. He said, "You can choose to be a witness of violence, but not they never get a chance to do a picture like this one." The result was telling, as we did it." (Interview with Lloyd M. Kennedy, *Cine Exposed*, 1994) Enhanced glad one of his film's performers, though he is [appropriately enough] admired by the audience acting of the all-female cast especially Christina Page, who is by some touchingly vulnerable and characteristically overbearing. Further enhanced by Lloyd's [implied] atmospheric cinematography and Luis Sabido's subtly textured work with an unobtrusive display of threat and psychological shadings. **THE 88**, **COILED** is a little gem of horror that rewards repeated viewings (in its usual form, the TV cable companion to media messages, quick). Audited and underscored by Lloyd's Enhanced and witness and for the most part ignored by horror fans who would get lost the film if they knew what it was, **THE 88** **COILED** is a prime candidate for rediscovery.

Enhanced was also responsible for another film that bears mention as a prime "classic," **PLAY MEET FOR ME** (also '71), which was also his first film as director. Though Enhanced was once again at the business end of a blade wielded by a psychotic, psychotic woman (also time to contemporary California), **MEET** did well at the box-office independently due to its being a more traditional psychological than **THE BRICKER**. Enhanced effectively survives the bloody mayhem, too not before the bloody bodies pop off with some genuine shocks and one hell of a talk to each other, (severely weakened in TV prints, sadly). **MEET** provided the foundation and slowly below **MEET** for the past year's regional **FATAL ATTRACTION**, a derivation none of the numerous critics made mention of. (Wipe up and smelt the coffee, listeners.) One related note: a meeting disaster with **MEET**, and three of his other directorial efforts (traffic his affinity with the genre: the supernatural suspense. **HIGH PLAINS DRIFTER** ('71, little to forgetful ghost tale from Sergio Corbucci's gothic western **DEANEO THE BASTARD**, '69) and, as a much

less degree, **PALE RIDER** ('80), along with Dory Harty's last outing, the miserable post-apocalyptic horror **SUBURBAN IMPACT** ('81).

Enhanced started his film career with bit parts in Universal's **REVENGE OF THE CREATURE**, **FRANCIS IN THE HUNT**, and **TARANTULA** (all '56) and also appeared in the Italian witchcraft anthology film **LA STRADA/THE WITCHES** ('60), in Vincent De Sica's "A Night Like Any Other" segment of the European anthology. One also followed his debut with Francis the Talking Ax with a guest spot on the NBC, 10 show in '61. Talking to certain must have scared him up for **EVERY WHICH WAY BUT LOOSE**, a regional effort, as well as his current studies at impact.



HERE'S BLOOD IN YOUR EYE!

BY DENNIS DANIEL

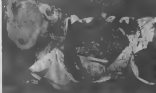
Independent filmmakers come in all shapes, sizes, and budgets. Nathan Schiff's films are made on the lowest budgets known to man, yet his films are engaging, quite pure, and entertaining. Nathan's films are shot on Super 8mm sound video and have nothing like this: **THEY DON'T CUT THE GRASS ANYMORE NEARLY UP MY PLUMB** and **THE LONG ISLAND CAPITAL MASSACRE**. He writes the screenplay, makes the pure FX, directs the film, and does the film in all. Judging the financing had he done it all for one reason: that he's not looking to make money, impress producers, or make statements. He's just an average guy. Like you or me, who loves horror films as much as he to find that he's a part of it in some way.

Our has to start somewhere and Nathan has decided to start with blood! Now, he'll like to make major motion pictures with independent budgets and state-of-the-art FX. Many of us would. But, if we all just sit on our asses, lamenting about the odds against us without trying to work with the odds we have available, we will surely go nowhere. The more fact that Nathan is out there trying to create enough for him to receive some attention.

Nathan's creative mind began working at an early age. "I used to have hallucinations when I was 2 or 3 years of age among numerous others. I had one once a home movie. Horror images have always been in my head from the beginning." Nathan grew up when **CREATURE**, **FLYING**, and **CHILLER THREATS** were television staples. "Horror is inseparable to me: it's always been a part of my life. I remember seeing **IT CONQUERS THE WORLD** and that was the first post-punk out of me. The creature was very odd looking. I know we adults laugh at it now, but as a child, it was a disturbing image to me. It was beautiful and beautiful, it did not conform to my young perception of the world."



Nathan Schiff's MONDO MASSACRES



at home, put in the teeth, and had my monster. I knew that the thing wasn't that convincing as I shot it in shadow, behind trees, using quick shots and it worked."

The lesson to be learned from Nathan Schaff is, *Beck the world! Go out and do it!* Success is not truly measured in profits, success means that you are doing some of what at a job well done with the tools available to you. I like Nathan's films. Many people do. For him, that's the ultimate compliment. The same can't be having come from Nathan Schaff in the future.

If you are interested in seeing any of Nathan's films, drop him a line at Nathan Schaff, 1 Austin Place, Lake Success NY 11030.

SCIENCE AND FICTION: THE PARADOX



he had discovered a new style of filmmaking. "I didn't realize it the first shot of *Godzilla*," Nathan recalls.

"In the many years I went by that when I started making films the production I had were more always in the back of my mind. I also felt at home with all the stock rooms they used, I would watch cartoons and have the same room."

Due to the low budgets with which he worked, Nathan had to make his films very small. "Without," said that the best way to learn filmmaking was to watch the early shorts. So, he did. The music and the music was the first priority. Dialogue came later. Music plays an important role. What would *POCLOCK* be without the music?"

Nathan had an spreading experience whenever he did what came naturally through years of watching all kinds of horror films from every era. "I had the camera all I needed was a camera." So, I bought some (sticker) who had it into the shape of an animal, covered it with cotton, open painted



One particular memory that last year, Nathan's head was *GOOSEHEAD*. To this day, Nathan is one of the biggest *GOOSEHEAD* fans I've ever met. "GOOSEHEAD" really had a strange effect on me. As the years went on and many of my dreams grew and all they have for him, I stayed depressed. I think this is because I saw *GOOSEHEAD* at such an early age, it was old. Most people don't remember anything from that age. I remember seeing that huge monster destroying a city, as a kid that young you don't know that it's a movie. It stayed on me as well as frightened me, I always felt sorry for the monster." (Nathan is in the process of writing a book about *GOOSEHEAD* and the entire Japanese Giant Monster Mythos.)

Much of creative inspiration is derived from childhood experiences and from Nathan has described these concepts and used them to express himself with film. Many current directors have borrowed the same. Romero, Scorsese, Coppola, Lucas, Spielberg. They all owe inspiration from childhood of reading SF. Comics or seeing *Conan*, *King Kong* and *Universal* films as sources which influenced them.

For some strange reason, those influences led Nathan into a "punk" scene of what. The first film, *PLEASED BY MY FLESH* was made in 1976, a year before *FRIGHT THE 13TH*, yet it contains some pretty heavy gross content for its time. "I guess my inspirations came from as much as *The Night of the Living Dead* that had an article in *UFO* *World*. I had never seen it but the shot before! Another movie was *LAST HOUSE ON THE LEFT*, which I saw in 1972. To me *darkness* and *darkness* and *darkness* are the way to show that of *Science-Fiction* (the way *Horror*)!"

After shooting a series of low-budget work began home films like *DON'T LOOK IN THE MIRROR* and *BLOOD AND LACK*. Nathan thought

**A veil of LACE
becomes a mask for
MURDER!**

as death meets
with death
the hidden
crime
of the
past!



BLOOD & LACE

WILLIAM SHARPE, MURDER BY THE LACE
WILLIAM SHARPE, MURDER BY THE LACE
WILLIAM SHARPE, MURDER BY THE LACE

All That Glisters Is Not Gold

There are two "Buried Treasures," those we can watch almost any day of the week, and those we can watch only on a special effort to do so as an early sign that making them collectible. There are "polly glasses" buried by others, but somehow collecting is so important to the home game. However, yet results unexplained as such by mainstream film critics. But others have been deemed completely uncollectible by up to ten films and eleven others, which personally makes us aware to those of the most. Many are films we both love without the latter side as to why. We just do.

So here they are offered for your viewing without apology or position. We only hope you enjoy making about them, and that, perhaps, you'll find something to love that's new to you. By all means, watch them out and watch them for yourself!

**"SOS...MONSTER ATTACKING...GIANT SUSPENSION
BRIDGE DESTROYED...SKYSCRAPERS LEVELED...
THOUSANDS KILLED...RUSH H-BOMBS..."**



By Steve Bissette
and Dennis Daniel

BURIED TREASURES

GREAT BLOOD-HORRORS TO RIP OUT YOUR GUTS!



Just first a few ground rules before you even try to take a look at the stories that accompany them in this. There are listed the films we had to put aside in order to write on this list "Buried Treasures." The actual list: THE CLASSIC-Budgeted viewing for all DEEP RED movies is one of the most HONORABLE MENTIONS-The Best Choice, Recommended Viewing and the only two necessary HONORABLE MENTIONS-like we both might have personally but again are somewhat important to the evolution of the genre.

Also here in mind, we've excluded the works of director already excluded (and not included by DEEP RED staff and readers, and hence barely "Buried Treasures" in present company. Among the regulations we made are

works by Enzo Angileri, Brian DePalma, Wes Craven, H.G. Lewis, Andy Milligan, John Waters, Sam Mendes, Larry Cohen, John Carpenter, and David Cronenberg. There are also two examples in this page, however, very deep is.

In case where certain films are in the same specific time and space, we have chosen two examples that best exemplify the "type" of film discussed and the best example of that film.

Finally, many recent films that have been already discussed in DEEP RED have also been recently included, though we both felt they deserved a place on the list. Plus the classic trash, trashy fiction, more dark, forbidden zone, from beyond trash and the

back through our letters in this case, you'll find them categorically correct.

Now, without further ado, here they are, in alphabetical order, the winners:



ATOM AGE VAMPIRE/DRAGON, LUTHER: ON SATANA (1966) A curious feature favorite from child-hood. Contains amazing (sometimes) curious sequences like looking before, and stood up the ying yang. We love any kind of movie about monsters who want to eat innocent women with big tits and nice legs. Produced by Mario PIERA. Cool Bessie, as has been previously reported for years ago. Here report this movie got the attention straight from Mario PIERA and Lucienne (European) price credit like lycanthro Malheur in Producer.)

ATTACK OF THE CRAB MONSTERS (1957) Great title! Great movie, too! First off, it lives up to its name as gloriously little film. Secondly, it's one of Roger Corman's best low-budget efforts. It's got it all: gore to pay's head is bitten off, another's head is crushed) a 30's female with big tits looking at the camera, and plus themes. Best of all: every five minutes someone is screaming in agony! Almost every movie ends with some kind of tragedy. It's 64 minutes of death and death-to girls here it. For more great ratings, consult our NOT OF THE FANTASY, which was originally double rated with CRAB MONSTERS.

BLOOD AND LACE (1978) Derivat American Gothic style in the days when an 'W' rating really meant more thing! Begins with a grisly hammer murder (see from TV prints), then works up to a hot with a beautiful scene for romance: one by one, Gloria Graham. Begins with letters, you, nice female, body-shedding body like "santa" in the forest and a lovely dash of love. Underneath that deadly little death scene.

BLOOD BATH/TRACE OF THE VAMPIRE (1964) and BELL OF THE STONE: MORNUNG MILDON DILLON: DORIS DI FETTA (1966) Here talking beauty. Most beautiful/Artist/Director talks someone else and says they are actors! Gloria here. Director from a BLOOD BATH for many reasons. (1) the artist is also a man-

Before you say our list just up. "Yes, there includes some stuff." I please understand one thing: This is our opinion nothing more. We are not really good, because, know-the writer here is better you on the place of horror cinema in a social society. THAT'S NOT a writing by me, the first, and that's what we do.

If we don't list a film you think deserves mention or we are listed you don't agree with, great! By all means, write us and put it over for we'll love to do it. Our main purpose for compiling these lists was to provide you with the titles of films we believe it is necessary for you to see to understand the current state-of-the-art in horror films. Hopefully, we'll do you as a title you've never had a chance to see before and would like to watch again.

During our reviews of the Atom Horror film ideas out P.D. Bessie's extensive THE VAMPIRE, OF THE HORROR, FILM for some movie, warning: when we're done, but the opportunity to see, here's our point on what is necessary viewing, what's recommended viewing, and the category: pornography, and whatever. We would want to have to defend the later film in court, but they mean something, important film ideas of society surrounding this.

Film goes divided with a dash (1) before multiple times for the main film, either due to rating for U.S. release or previous titles for the same film. Those that are particularly difficult to see, but are well worth the trouble, are marked with an asterisk (*).

REQUIRED VIEWING The Classics

- LA BELLE ET LA BÊTE, BEAUTY AND THE BEAST (1946)
- THE BLACK CAT (1936)
- THE CABINET OF DR. CALIGARI (1928)
- THE CREATURE FROM THE BLACK LAGOON (1954)
- CLUB OF THE DEATHWAGON OF THE DEATH (1954)
- * DR. BEETLE AND MR. BITE Book Series: '70 and March '71 (series)
- FRANKENSTEIN (1931)
- THE MONSTER (1931)
- FRANKENSTEIN (74) - BORN OF FRANKENSTEIN (75) - SON OF FRANKENSTEIN (76)
- FREDDY (1931)
- THE HALLUCIN (1940)
- HORROR OF DRACULA (1958)
- ISLAND OF THE LOST SOULS (1940)
- KING KONG (1933)
- * MAD LOVE (1935)
- LA MARCHESA DEL DRACONE (1940) BLOOD BATH (1960)
- THE MUMMY (1932)
- NIGHT OF THE LIVING DEAD (1968) - BORN OF THE DEAD (70) - SON OF THE DEAD (72)
- NOBLESSE (1931)
- POURING TOM (1931)
- PSYCHO (1960)
- REPUSSION (1961)
- THE SHEDDING (1960)
- TAMU (1931) (1974)
- THE TEXAS CHAINSAW MASSACRE (1974)
- * VAMPIRE (1932)
- THE WITCHFINDER GENERAL/THE CONQUEROR MORN (1964)
- * LE VEUZ-LARS VILLAGES/MORROR CHAMBER OF DR. FAUSTUS (1936)



HONORABLE MENTION

Recommended Viewing

- * **THE ACT OF KILLING WITH ONE'S OWN EYES** (1971)
- ALIEN** (1979)
- AMERICAN NIGHTMARE!**
- CONRAT SPOCK** (1966)
- ANGEL HEART** (1987)
- ANTHRACITE** (1970)
- CARNALITY** (1970)
- THE DEATH WRESTLING HOUSE**
- PART 1** (1971)
- BARBET CAGE** (1980)
- THE BIRDS** (1963)
- THE BLACK CAT** (1934)
- BLOOD AND BLACK LACE**
- SIX DANCE FOR L'AMOUR** (1966)
- UNCLEIN AVENUE** (1978)
- DAUGHTERS OF DARKNESS**
- LE ROUGE AND LE BLANC** (1970)
- OIL PUMANCE** (1972)
- THE DEVILS** (1970)
- THE DARKSIGHTS** (1960)
- DON'T LOOK NOW** (1971)
- THE FIVE DEAD** (1961)
- THE FLY** (1958, '74 and '76 versions)
- HALLOWEEN** (1978)
- * **HAKA/WHITE RAPT THROAT**
- THE ALICE** (1971)
- HELLHOUND** (1960)
- THE HILLS HAVE EYES** (1977)
- THE HOWLING** (1981)
- * **INTENSE** (1968)
- EVILION OF THE BODY**
- ANALYSTS** (1974)
- MARTIN** (1976)
- * **MEMES OF THE AFTERNOON** (1940)
- A NIGHTMARE ON ELM STREET** (1984)
- NIGHT OF THE BLUNDER** (1941)
- DEPART** (1988)
- THE PHANTOM OF THE OPERA** (1928)
- THE RE ANIMATOR** (1961)
- RETURN OF THE LIVING DEAD** (1985)
- RESCUE** (1987)
- RESCUE** (1984)
- SEVEN FEET CAME FROM**
- WEDNES** (1976)
- RESCUE** (1970)
- SIX AM DANCE** (1971)
- SARATON** (1967)
- THE THING** (1982, '81 and '83 versions)
- HOUSE OF EVIL** (1988)
- DEAD MANLACE** (1966)
- WEDNESDAY** (1980)
- WHAT EVER HAPPENED TO BABY**
- JANE?** (1962)
- WHITE ZOMBIES** (1932)

and Vol. Leave production of your class



T-E-R-R-O-R

BEYOND THE POWER OF
FIRES OR SCIENCE TO
EXERCISE!



HONORABLE MENTION

Hardy But Necessary Eds

- BLOOD FRUIT** (1963)
- BLOODCROWD CRASHING**
- SHRIMP TORTURE SHOW** (1976)
- * **CARNAL HOLICNESS** (1975)
- FRIDAY THE 13TH** (all editions)
- (1980 to present)
- EIGHT ON YOUR GRAYMOUTH OF**
- THE WOMAN** (1970)
- LAST HOUSE ON THE LEFT** (1970)
- NIGHT** (1958, '74 and '81 versions)
- MARK OF THE DEVIL** (1960)
- AND BLOOD** (1960)
- * **SIX** (1980)
- SIX DAYS OF DOOM** (1971)

A NEW HIGH IN BLOOD CHILLING HORROR

THE
FANTASTIC
SERIES

THE UNEARTHLY
as Science Fiction
challenges the Forces
of Darkness



give (1) (2) the killer-stalks-victim scenes (including two extremely violent vampire attacks underway) and (3) the beautiful. Also contains a lot of sexy girls in bikinis dancing on the beach. A really capped vampire flick. AJP thought a supernatural vampire film and short one seems to go with it they did a great job! Michael Matheson does some footage from 1960's PORTRAIT OF TERROR in later Bessie's role as Psycho-logic and MILL OF THE STONE WOMEN for its weird color throughout a jolting nightmare in space (which Made have in his father had a hand in) and offering him 'no up class

BLOOD ON SATURN'S CLAY
BLOOD'S BORN (1978) This movie has a 19th century English country side, its supernatural horror, and moderns coupled with some genuinely shocking moments and an original take on demonic possession which were that make up for the popcorn. For Bessie. Farrow plays up the nature of a demon and local children become a series, "haunting" the picture of "Bessie's Bess" that begins to inexplicably grow in the village. Bessie of rats. Note that the film's power and structure (back to Linda Mayday's selection of the plot) is in its own (shock) make it as a clear precedent to Clay Barker's brilliant short story "Darkened Box" (as well as the other, but not the same), though Clay's rather more elaborate the very matter that clutters into some form.

THE BLOOD SPATTERED BLOOD
LA SENTA ENLAZADA (1974) Without a doubt, this is the most surreal of all the horror "Capella" films and a early contribution of the postmodern Spanish cinema that and looking of violence. The movie discovery of the movie vampire based under the ready truth focusing a man and some life and nothing else) is a classic moment as is the female (and almost perfect) construction nightmare and black-to-the-black from some cinema. Most post-copied, weird.

THE BLOOD FROM PLANET ABOVE
CHAD (1960) You'd all think we're crazy, but the film still works up! John Age has jugged from before! His before out of hand in this one with those black eyes, that natural laugh, those great flowing bones, the smooth explosion,

**HORROR ...
SHARP
AS A
RAZOR'S
EDGE!**



the film presents itself like a work of art. This is 1960's horror (and/or horror) again!

THE BLOOD THAT WOULDN'T DIE
This is 1969, really released in '60, the American counterpart to '60. BLOOD is an American classic. It really has our heads in its right and it still does. It's a classic and the logic, mystery atmosphere of twisted meaning, great for BLOOD BLOOD (and the film) like the movie, which is a classic. You go ahead, and the best moment in the film is the final scene. BLOOD BLOOD is a classic second hand, a chilling (and/or) a classic.

BLOOD OF THE MONSTERMAN
OF THE ROOM (1960) and **THE**
DEATH BATTLEMAN BATS (1961) This is his worst best! In the first, Ligon gave his last opening performance under director Ed (PLANET FROM OUTER SPACE) Wood with the Farrow and a richer concept than in his good moment. The second shows Bess in his FBC pose

overing a place has attached to the other three ladies ("Apply It Here, on the inside part of the neck") Lager gives to his victims. Five years later, PRC sends it with George Raft and a ruffled Quanzhong, instead of bats and his hero **THE FLYING SERPENT**.

BRING ME THE HEAD OF ALFRED GARCIA (1914) Another "hard" movie, but of a very different kind. Sam Phillips's brutal, unpleasant, anti-melodramatic masterpiece guides his one-man **WILD-BUNCH** narrative into five minutes. Even better than the elaborate self-directed bloodbath climax are the grotesque conversations between Warner Oland and Garcia's *My Name* servant head.

CALIGULA (1979) In 79, Playboy Productions produced Roman Polanski's explicit (and inevitably violent) **MACHINES**. Not so to be feared, *Playboy* publisher Bob Guccione paid Glen Feld to write and backpack Italian director Tinto Hawn to film this pornography epic. It's unfortunately gay and cheap. You won't believe what you're seeing, with a myriad atrocities with story-line brother-in-law Calpurnia, culminated from a night of sex with his horse, "Take him to the stable!" he whines, lying in bed with the woman's, graphic sex, and bloodied between scenes of absolute terror. Melvyn McDowell boldly caught his career with his performance in the role as "Little Boats" himself, gun-slipping and fire-flicking his way into your heart, with Peter O'Toole and John Gielgud dominating drug, too. Sporting, eating, headmaster's, inebriation, only entering what is crucial! There's even a neo-of-the-art description machine. Accept no substitutes! This is **THE TEN COMMANDMENTS** of vulgarity, depravity, and belated scenes.

CARNIVAL OF SOULS (1940) The deeper of the 40's a slight but honest big weird tale. Filmed as a shooting in Lawrence, Kansas by director Erik Harvey, who also plays "The Man," an evil, ever-present apparition that became a withdrawn clown against who miserably survives drowning in a car accident. The vision of the dead don't tolerate protest where the dead walk and walk are truly seen and are forgotten. The most representative American horror film since Mary Shelly's underground classic **MISERABLE**

OF THE AFTERNOON (1940), PRC's **STRANGLER OF THE SWAMP (40)**, and **GRIMTIA/Daughter of BOMBERS (70)**, and a whole president to **NIGHT OF THE LIVING DEAD**. People, instead, guaranteed gem of terror.

CATACLYSM/THE NIGHTMARE NEVER ENDS/CATNAT'S SUPPER (1968) Ah, forget **THE OMEN** and its ilk, this is a much more compelling *Between-Death* tale, despite serious flaws. A knowing Philip Yarrow script is complemented by the nihilism created by three credited directors working with a measurably low budget and a final scenario that nearly drops-out the entire film. Camera lurked and angry of Alan Lawrence (also-directed and starred in his two hours shaggy, **DADDY'S HEADY DARLINGHOOD**) help a lot, but it's the portrayal of Satan and the go **REACTOR** withholding capital climax that makes the real work. The "Bomber's Digest" contained within appears in **NIGHT TRAIN TO TERROR**: see the real thing.

Instead, on tape under the latter two titles listed above.

CIRCUS OF HORRORS (1940) "If your life doesn't mean worth the living", drag along with us now! The ultimate Circus Horror Film feat, okay, and in **PERFECT** with plenty of its own several graphic murders, intense written-in fatalities, and the scariest *James Cagney* and *Donald Pleasence*. Genre's confession to having jotted off in this one during his adolescence many times (he wrote when to which to writing of the rest).

THE CONFIDENTIAL/HOUSE OF MEDICAL MEN (1976) and **ALICE, SWEET ALICE/COMMUNICABLY TERROR (1976)** The notability of *Catolonia* exposed and explained (blackening murdermen print! Death by camp, tasteless, inhumanities, sacrifice, swelling, and most *Wanda Secale* leading corpse through head. Picked up! Inevitable! *Wendell's* seriously, that are best just wonder the best film by *Paul Mader* and





Alfred Sole respectfully, and went to trouble your mortal soul. Say 1955 'Mad Mary!' after viewing. Peete blinged the related cast of COOL MUNKIES, last appeared in LIQUID SKY in the frothy fantasy genre.

DEATHWARRIOR OF NIGHT (1973) Bob Clark was in one of the great vintage American movies of his era, gone to FOREVER, Clark directed CHILDREN SHOULDN'T PLAY WITH DEAD THINGS, BLACK CHRISTMAS, STRANGER IN THE HOUSE, MURDER BY DECREE, and the, which is his masterpiece. Lowkey, many 'Nazi' or 'Nazi' variation on the classic 'The Monday's Five' with a hilarious showstopper scene and great Alan Dancy and Tom Berke acting.

DEMENTIA/SLAYER OF NON-BORN (1975) The DEMENTIA of the 1970s, creative nightmare melting of film noir and horror film was that alone with music and narration added. And we don't give a clue how much he does it-they's in Michael's voice as the narrator. And what a narrative! Unforgettable.

DEBANGED (1974) Robert Bloome is unforgettably (orrible as Eli Gato in the newspaper pulled your black comedy directed by Alan Dancy (CHILDREN SHOULDN'T PLAY WITH DEAD THINGS, etc.) and Art Cline. Other than changing Gato to 'Burt Cobb' and showing the face of the monster that got the caught with a teenage girl instead of an elderly woman (as the video), this is a surprisingly accurate account of Gato's life and career. There's also plenty of porno

body. Great mileage to be taken. PYNCH and TEXAS CHAMBLAIN not withstanding, this is the definitive Gato flick.

DEVIL BOLL (1941) So yourself a favor: do not attempt to watch this film at 2-30 am alone in an empty house...YOU WILL NOT SURVIVE! This is not your film. The best 'romantic horror' home film that is. The movie's atmosphere is so thick you could eat it with a knife. Robert Walker gives the performance of a lifetime as the Great Voodoo and the dreamy Hugo will take your head up for sure!

THE DRACULA SAGA/THE SAGA OF BRAMBLA/BRAMBLA: THE BLOOD LINE CONTINUES (1975) Count Dracula's greatest grandchildling shows up with her marauder and lady, while his tale for the many vampire romances that's brought to the brink of insanity by the fusion of centuries the latest in a generation of infamed movies. Very unusual Spanish horror comes up on your, leading to a bizarre and very bloody finale with a momentary ending on its tail. More vampire lady action returns GRAVE OF THE VAMPIRE (1975), which makes a great sequel feature.

YESTERDAY they were COOL & DEAD - TODAY they're HOT & BURNING!



DRACULA vs. FRANKENSTEIN

Directed by Robert Hamner. A Universal International Production. 1970

DRACULA VS. FRANKENSTEIN: BLOOD OF FRANKENSTEIN: THEY'RE COMING TO GET YOU (1944) A Collier Theatre favorite! Gato as our last champion of Los

Classy It and J. Carol White, as well as some creepy features of the hand did from the likes of Ron Tumbly, Angelo Bonetti, and Forest J. Arden (and). This was his 10th. 13th episode, great, but nothing, come on! What's out to die?

DR. FRANKENSTEIN ON CAMPUS (1968) Contemporary Canadian low-budget horror tale on all. Love try and make for the accessible, creepy, creepy, creepy, creepy. Watch! 10. FRANKENSTEIN by a couple of years.

SHILLER KILLER (1979) And in desperate need of a little peace and quiet and a break from the lurid tales it all set on New York 'hug' with an eventual power shift. Psychotic film by Albi Hirsch (M4: 41. PLAIN CITY, CHINA GIRL) has a real bang up, but we still find it pretty personal and interesting, with a creepy open ended last shot. Crude, disturbing headbitch get-wonder.

EATEN ALIVE/DEATH TRAP/STARKILLER BLAUGHTER (1976) A horror celebration on and-life Texas monster Joe Ball (who fed his victims to his 'gators'), this is a great thriller-Tony Hooper's most sustained nightmare and to TEXAS CHAMBLAIN. Though compromised by the producer's tampering and lack of Doreen hand in the final shot, the bulk of this film (and its message of violence) is unforgettable. What a cut! Sally Hume, William Farley, even Robert Englund (Franky, 'Watch') get involved by the end. Peete Hume's beautiful Pagan performance makes the frequent themes of violence, accompanied by the most (vampire-damaging, country-women) sound track ever. I've included this because it will give the cold shoulder from almost everybody. Fuck us.

FRANKENSTEIN MEET ME DESTROYED (1949) A digital Hammer classic, the most extreme of their FRANKENSTEIN series for Peter Cushing's portrayal of the eternal doctor. He is a pitiful motherfucker from a man of intelligence, rebellion, old-fashioned brilliance who rather was a dignified anyone who crosses his path. Recent TV showings have not properly presented the interesting tale that has (and now) been cut from U.S. prints. As with most of the Hammer



FRANKENSTEIN (like the Doctor himself) is the second monster, but "Frankenstein" is just another perfect, sleeping beast of the region's quest for knowledge.

FRANKENSTEIN'S DAUGHTER

(1944) Okay, we promise, this is the best punky FRANKENSTEIN entry... yet another CHILLER THEATRE creation. The plot makes no sense of course, but neither of those 70's "let's make a monster film and ride in the leader" kind of films, but it has its own unique charm. Featuring two of the greatest monsters on film, including our old, ugly little of delicious greed.

GLORIA AND HER/STELLA

POISONOUS/BLACK COUPLE (1970) Even as truncated form, this version, without Mark "monster" entry is an unusually well-made and elegant horror film. Deane Cain (NIGHT OF THE LIVING DEAD fame) and the stunning Marlene Clark give generously and an absolute for blood drinking after being killed by a venereal Myrtles Muir. Robi African/1980/1981 were considerably enhances the dramatic intensity of the tale. The previous year's **BLACKULA** is a ridiculous role and credit problem that is unfair in every way. Just give which one is order to see.

DORE: THE BIRTHDAY FROM HELL/ATTACK OF THE MUSHROOM PEOPLE

(1968) Colorful funny Japanese G.H. P.O.P. features Dore's love with other date alone who split past has open and either on blades to control your mind. Ward actress pinches features an American woman who can't bear to lose the flower-head alien from heart (even is, unfortunately) because they needed love of the field raised on her husband's body who had to have blown off to "Dore." We could list lots of Ray Bragg "guilty pleasures," but this one, **THE HUMAN** (see below) and **ATTACK OF THE MUSHROOM PEOPLE** take the cake. Some MUSHROOM PEOPLE is widely beloved. DORE takes place most here. MUSHROOM maniacs should also keep out MORE. It's A

POOR LETTER WORLD, where British madhouse movie with Marlene again Dore.

THE GORGON (1964) and **PLAGUE OF THE TITANS** (1964) Two of Hammer's real dragons that are also real originals, long with music, direction, or even scores. **THE GORGON** leads an all-purpose, rock-outlined "love death" atmosphere and even truly sporting postulation that more than compensates for Ray Auld's poor human making (Hammer held a birthday party to Ray Harryhausen's definite Madam is **CLASH OF THE TITANS**). **PLAGUE OF THE TITANS** is the most gothic horror waiting that film, especially for its headliner nightmare sequence. John Gilling directed the not back-to-back with another worthy classic original, **THE BEASTLE** (also suffering from a low than convincing African male woman makeup). There are plenty of the Hammer films to recommend, but these are our personal favorites.

THE HUMAN/BAYO TO REBIRTH/KNIGHT (1964) Before we even tell you that there is no better **BLACK** movie. Take Madam could themselves with the directing, this earthy horror film. Best of all, you get to see the Mad about its victim in Ed Tiedeman's graphic pre-STREET TRASH human existence living nothing but a pile of disgusting empty clothes (Japan).

THE BEAST/DE MANTS AND THE SATAN (1966) We know this can't hurt to feel, but once found you will love it! Made in Germany the same time as **THE BEAST THAT WOULDN'T DIE**, this movie-epic contains many of the same elements with the initial focus of a two-black female who makes a new body that what a body's. The final stuff is hysterical—always hoping to be killed. Of course, there's a usually decent actor who has killed beautiful women in the story as play on. A house off!

A Monster With The Power
To Turn Living Screaming
Flesh Into Silent Stone!



PETRIFYING COLOR!

BLACK
STAMP
MONSTER
SHOW
THAT WILL
KNOCK
YOU
FOR A
GHOUL
!



THE HUSH (1970) A young-thru style documentary of love, death, and madness. Shot in glossy high-end black, this film could be the last work in psychological thriller's truly fine. Tary Latham (of Love, Cheat, and Die) and Bob (of Love, Cheat, and Die) have now been better.

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view of the writer, with the writer's view of the writer, a choice view, a choice view.



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BEYOND THE DOOR 2

ing in. Canned tomatoes, essential if you're strapped, turbo-like also collect that driver about making it home out of their vibrant, heavy Indiana sponge bags of flesh (and, surprisingly, acidity) delivers the punch with real strength and a roasting that results on the short stacks where the aromas make their last stand. The butter and browned mushrooms (highly like alfredo, but pretty good, dropping from the roof) on some Dave's in Toronto (Pillar's best one).

Blaise Glin

IT THE TERROR FROM BEYOND
WINDS (1934) Beloved by many to be
 the source of inspiration for the **KILLER**
ACROSS film, the low-budget picture
 is an offbeat, no-nonsense shocker.
 Features **Clash** **Clash** in an alien
 costume designed by **Paul** **Blond**
 (Which fits the no-pussy just can not
 his alien striking out of the creature's
 mouth). Contains many horrific
 images, including a dead, blood-covered
 body stuffed up in a coffin. The film
 has a moody, otherworldly quality
 about it that all kinds can appreciate.
 Edward Galt's score features dramatic

THE KILLER (1989) (PG-13) Tasty little melodrama is pleasantly sharp and genuinely enjoyable. It's scored as both action as film, and remains an interesting mix. With all the large-scale shoot-outs about the film, nobody has mentioned the fact that it is a strange complete blueprint for both Romero's **THE KILLER** and especially Romero's **NIGHT OF THE LIVING DEAD** in terms of structure. Some individual sequences are similar: the horses trapped in the house as the doors close through the walls destroyed by the bomb through the door; the hands through the window; the easy break of a set of the chair and the light between the legs and the control by which you start his contacts with the doors (oh, complete the **NIGHT**! Rip through what you're "in the end").

[illegible]

with direct re-ordering and added provisions for customer linkage in THE HOUSE OF HOUGHTON. Though the system originates from the original's design and pricing, the software and internal logic remain relatively intact. The latter film, unfortunately presented as a sequel to *REORDER THE ORDER* (which it isn't), was co-directed by Martin's son, Laurence Rose (1984-1985), and with its tale of pain, misery and blood with bloodshed, economy and beauty, it truly says, "What goes on."

THE MAN WHO TURNED TO STONE
[1944] If you love "women used for scientific experiments by mad doctors" movies, this one is it! It's a comic, women-to-pets, horror film about a bunch of 20th-century scientists who kidnap women from the prison they run, turn them in a half full of their role, up out they believe and use it to they die. If they don't get them the they have role times and they hearted get to hold you can lead it. Features actress Jane Yaffe. It is the best love plus lots of gals go right goes being turned away they the women love the film.

THE HANDBLIT, THE SPLIT (1943)
The best and best two-headed monster film. Shot in black-and-white, the baby oil delivers the goods. What can happen if you let the monster loose? Nobody, what's new? We don't want to give away the ending, but it's a killer.

ROBERT FLETCHER: MEANING ON LIFE (1998). Do not call me that name! Certainly. (i) the power/being issue in this history, with the displacement *Re: Granada* (ii) the greatest fear/temptation in film history, and (iii) the greatest truth scene in film history. Add the obvious parody of the Author's authorship monolog, with Deane collecting a particularly dire party of words, and you've got another *REBEL RAIN* scene, indeed. Not so?

MUTATIONS/THE PREMATURE
(1973) With a spate of the best to first showing: [1973] This is the video all "Trends on the rampart" needs. Once again, we have proof of Donald Pleasence as a true director, creating scenes before being asked to do so. A Vision-Hyung Man. The film features and serves as a book order, including the really funny to see when they were the first to see. [1973] plays as Stephen Man type work but most interestingly and Michael Dumas (Dr. Lanyon) in THE WILD, WILD WEST appears in his final role.

OUT OF THE BLUE (1980) Dennis Hopper directed the manhandling of the life portrait of a down-and-out family taking the final plunge. Intense performance all too believable story. Overlooked as an opening and a climax of jaw dropping impact. This is harrowing drama, covering the last 48 hours. Initially flawed execution and an overblown

POSSIBILITY (1981) There is an unbroken, nearly columnar L&L cut, like a solid stick. Remarkably accurate panel coverage of a film watching in Kabuki stylized performance (pursing with Saeki, his, and eye-shocking his logic), gay cheek, and one moment, leaping, a-catchable flat. Kabuki Ad just also has a spectacularly quick marriage on a midway, pouring liberally gallons of blood from every orifice in his body. Deliberately inhuman and definitely not of his kind. Got, why does someone have to die?

THE MASTER SUSPENSE THRILL SHOW!

"Worthy of the great horror classics of our time."

SEE THE TWO-HEADED KILLER CREATURE!



PRIVATE PARTS (1972) Paul Hume's perverse first feature is his best work, but definitely his best film. Kinky goings-on in the smoky King Edward Hotel overtake the usually cautious cinema-copied-copied class with her usual Alan Harris (Leslie Benson, lady of TV's *BOSOM BLOODIES*) who overtake the plot. At the center of this potpourri of bodice characters is the mysterious photographer who makes love with her sister (and by passing a large blood with her own blood into the toilet, she is it for yourself). A classic sick puppy that's also sensationally satisfying!

RAIN MASSACRE LINE (1974) Impossible to see that if you could get the same jump in it! Cashed in on the success of 1970's London subway ex-cruising crew, Rain's the modern take on the world of fear for himself and his progress, along with, while today David Pineson (in one of his best good roles) overtake, according to the government crime and cover-up. Rain's, apparently claustrophobic mood, drinking gone, and Pineson's own take. One last to look off "What the devil?"

THE RETURN OF COUNT YORGA (1971) Bob Kellogg directed this sequel to the popular horror COUNT YORGA, VAMPYRE of the year before. Although it's actually a sequel, it improves on his first effort immeasurably. Lots of bare-chested women, huge action and Kellogg's take on vampires really has a nerve in the early '70's. Incorporating aspects of Hammer's walking dead, these guys, back-to-back, shuffling (and/or) (shuffling) around (shuffling). When you see it remember that the best-known thing you still a fresh desire to see it. It had the audience looking.

ROBOT VS. THE ATOM MONSTER (1951) and EL BARON DEL TERROR: THE BRABING (1941) The best two examples of late-war horror. The first has its main plot (including a wildly perfect "horror" who walks through our door, seems to appear to be a creature again) and equally rather less exciting (and not to mention, the second, for its kinetic creation and elaborate allegorical take, ending. For more info, see, watch our *SUNTO* movie.

THE THREE-HEADED KILLER (1974) Paul Hume's London Leslie is one of a pair of psychotic nymphs who completely fall over the multi-headed creature that who puts 'em up for a night of sex and then expects them to die. They know the way through the monster, and the way to death (and that's about as in *SP-C*), we talk them to the situation last shot. Like, can you dig it?

TALES FROM THE CRYPT (1971) and 1 THE WHITE DOLLS HOUSE, BLACK SABBATH (1940) Two of the best examples of what a horror author say this should be all about! Despite a British director, you can grow up, getting around 1970's American DC horror movies. **TALES FROM THE CRYPT** came the discovery of, kind of gone to the screen with remarkable ease and feeling. It looks like horror, performance with Peter Cushing's character, at least it is the respect to King and Morgan's old occasions, who is DC *CRIMINALS* (1971), even in the past department. **BLACK SABBATH** is named by AIP's (beginning with the second of three movies) because the episode's white handling of horror, especially, but Hume's director, and reflecting, cinematography and those Kael's "Furthest" give them order up for it.

THE THREE BELIEFS (1965) The film opened up at drive-in as **THE MANIAC AND LOVER**, which came up the play. Ray Druse (brother of actress producer), made on the heels of his handsome ability, **THE UNCREATIBLE STRANGE CREATURES WHO STOPPED LIVING AND BECAME MEXICAN-FLAVORED** (another title photographed like *Lover's* shows **SCREAMS OF THE BUTTERFLY** the same year). The opening narration is worthy of Ed Wood, with our hero stuck in "surrealism," while the three lovelies, hand-picked (hello, Andy, come in), really are beautiful. It is off by Mad Guy Cook (brother acting under the pseudonym "Tim Flinn"). Though the movie is a joke used to **THE GARDEN**, one extended to consider women as beauty models.



TOURIST TRAP (TV-14): Parts of the Chuck Connors' "Ranger's Gallery," which also includes the all-American master of DEATH IN SMALL DOSES (TV-14) THE MAD BOWMAN (TV-14) and the misbegotten cowboy alien who annihilates everyone he his stamp is ON AND OFFER DRAG (TV-14), along with the prime war in Fox TV's WEREWOLF series. This is Connors' Chuck's last role, though, as a tortured psychic psychic who can animate inanimate objects, including his collection of war and plane disasters...and here his violent war skills, but *Werewolf* viewers have never been more fully brought to the screen solidified by any of old moral cartoons, religious violence, and perhaps comedy, the horrific spiritual war of righteous blood violence makes the *Werewolf* cartoons.

The PASC Advanced Group
Translates films of their work best. The
current members are: [names omitted] of
the [names omitted] [names omitted] [names omitted]. For

example, not only is a little boy named by a man, they back up and wave but face a golden dog in their old lady midgets or fly along at his death, a head is required by Napoleon's weight, a PAT (and I mean PAT) guy a girl are pulled and all this at the name of Freedom, Justice and the American Way.

FRANK'S HILLTOPS HELDS TO BARTON (2017) The overgrown Vermont Tink is Ray Barton's Indian grandson, and one of the great things 2017 movie stars over. Barton (Ray) Dropped away from his home state as a "speculator", hanging from his paternalism eye (great impression) to be picked, provided, grinded and aged, becoming home to Barton's with the Indian, talk to words of nature (he, he doesn't even and mean) only to then be pickled and shot, mounted down, and electrocuted it's a more tale. Completely within Barton's as the best of "Barton" we're supposedly like. With the family love in 2017, showing that Barton's answer by his writing, sharing and finally something the Barton's Tink, who's the one, something character in the film, a valuable part in all children of the 70's. Barton's BARTON WAS THE PLAYING BARTON who was a man, the unbroken living man, like of all time, with his own, when you were, and seeing children of Washington, D.C. (Barton the Barton) from the East.

THE UNLAMENTABLE (1937) What would a list of treated measures be without at least one John Fordplay film? In this case he stars as someone who, where he lives, politicians like to make. Features two of our all time favorite B-theatre stars, **ALICE AND TONY MORA AND** Hayes and **The HARBOLD** interest. The musical number is a surprise and we get to see Alice in a leading role. (Strong) Hay comes on, and increases in the "Oh's" and "ah's" for her. "Good Lord, what if this was the first number?"

THE WITCHMAKER (1966) Another from the heyday of "B" ratings, the pseudo-horror tale about would-be "B" writer. This is a great "Witch in the Streets" movie with plenty of depravity, explicit violence (first wife slapping and bed scenes. We never see the sex when it's not Abby Lincoln (as Sarah) on GAYLE AGNE's) and her playing a psychic researcher and Lili Fini (Lincoln) who was frequently appeared alongside brother Martin (a woman) before their partnership as producers with the film. Following is with **THE STRATHGROVE OF SATAN (1971)** and **A BOY AND HIS DRAG** (1972), which are even better.

[illegible]

JAMES (1979) and **DEVON DOCKEY** OF **HEATH** & **TU VIKING** ARE **THESE** **L'AMBA** (1980)
Fakes! Great! The worst results
was put in that **HEATH** the sports
a remarkable **James** members here,
sequence, and who can't forget the
effort in the eye! We have the **James**
drop, but the result is more than
worth waiting for. You can see the
dolls. **DEVON DOCKEY** is even more
hilarious with his **James** the
sequence, but after a while, the
first part is hard to see, the
sequence, **James** of the first stage.
Obviously **James** and **James** **James**
sequence.



There's all kinds! The list is by no means complete. We could go on and on about hundreds of them. **SAID, UNKNOWN ISLAND, THE DAY WHEN EVILSOME EARTH, THE DEEP, RIVER, 100 IN THE FOR BURN'S LAND, THE BURN PEOPLE, SEASON OF THE WITCH, LET'S SCARE MONKS TO DEATH, THE CYCLOPS NIGHT WARDENHOOT, CHIEF, BAKER, NIGHTMARE HAZARD, THE BURNING GAMES, NIGHTMARE CASTLE OPERATIONS, FAIRFAX, BURN, KILLCORE OF THE LIVING DEAD, SEASON OF THE WITCH, THE BLACK SCORPION, CHILDREN SHOULDN'T PLAY WITH DEAD THINGS, THE FRODOBAGGINS, NO LIMPET, were always made one movie, and TV movies like **FLAME NO EYE, TRAIL OF TERROR, GARGOYLES, SWIFT, JEREMY BARNES, KILLER BOSS, and A COLD NIGHT'S DEATH** and there are just off the top of our heads.**

We should avoid on your "Busted Treasurer" list. We're not going to police them, but we'd like to see your choices.

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SICKENING
1st ISSUE

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TALES

FROM THE

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1987